



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 43 Issue 4

April 2023

We meet at 7:00 most Thursdays at Shepherd of the Woods Lutheran, 7860 Southside Blvd, Jacksonville, FL  
Guests always welcome Call 355-SING No Experience Necessary

## WHAT'S INSIDE

Title	Page
Shine Bright Like A Diamond	1
Editorial	2
How To Give Students Critical Thoughts On Belonging	3-4
How To Be More Articulate	5
Throat Lubrication Tips For Singers	6-7
How To Organize A Set As A Vocal	8-9
How To Use Vocal Fry In Singing	9-10
3 Common Practice Pitfalls	11-13
Massage For Singers	13
Free Your Voice	14
Free Singing Tips	15
Quartet Corner	16
Chapter Quartets	16
Upcoming Schedules	17
Birthdays / Guests / New Members	17
Directing Team / Other Leaders	18
Chapter Officers / Music Team	19

## SHINE BRIGHT LIKE A DIAMOND

by Brody McDonald  
from choirbites.com

Diamonds are valuable, cherished items... sometimes. Sometimes they are relatively inexpensive utility tools, like in the case of record needles and grinding wheels. Valuable diamonds, the kind that inspire TV commercials backed by orchestras, are priced based off of what are known as the "4 C's."

COLOR - is the diamond white, off-white, yellow, blue?

CUT - is the diamond cut well to maximize light refraction and to maximize sparkle?

CLARITY - is the diamond clear or cloudy? Does it have defects?

CARATS - how large is the diamond?

I was recently rehearsing Michael McGlynn's "Dulaman" with my Men's Chorus. The piece is in three parts and relies heavily on a brilliant, ringing sound to exploit a combination of major seconds and open fourths/fifths. I told them I wanted their sound to "shine bright like a diamond" (hat tip to Sia/Rhianna). What are the "4 C's" when it comes to choral singing?

COLOR - What tone color is appropriate to the music? Is it the rich classical tone befitting Brahms or the brassy sound of Broadway? Is it a crystalline tone appropriate to Renaissance or the powerful tone of gospel?

CUT - I think of "cut" as how well the singers do with rhythmic integrity. Not only in terms of note/rest values, but the cleanliness of attacks and releases.

CLARITY - Clarity refers to vowel purity and matching, as well as tuning (overall tuning as well as maximizing fine-tuning to make chords ring and sparkle)

CARATS - Dynamics - how much tone is there? Big diamonds and little diamonds can be equal in quality save for their size, and singing should be the same way. Piano and forte sounds should be equally well-produced, just different volumes.

By paying attention to the 4 C's, we can help our singers "shine bright like a diamond!"

# WANTED!!

## MEN WHO LIKE TO SING!



## 2023 Board of Directors

President:  
Jason Dearing

Immediate Past Pres:  
Terry Ezell

VP Music & Performance:  
John Alexander

VP Membership:  
Ed Fitzgerald

VP Marketing & PR:  
Frank Nosalek

Secretary:  
Mike Sobolewski

Treasurer:  
Tom Frutchey

## 2023 Committees

Webmaster:  
Frank Nosalek

Chorus Manager:  
Les Mower

Uniform Manager:  
David Walker

## 2023 Music Team

Guest Director:  
Jay Giallombardo

Interim Director:  
Daniel Pesante

Music VP:  
John Alexander

Section Leaders:  
David Walker Tenor  
Mark Roblez Lead  
Jason Dearing Bari  
John Alexander Bass

Presentation Team:  
Mike Sobolewski

## 2023 Committees

Pole Cat Program:  
vacant

Community Outreach:  
vacant

Show Chairman:  
vacant



**The Orange Spiel** is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society, the home of the Big Orange Chorus. The chapter and chorus meet most Thursday evenings at 7:00 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, pictures and address corrections may be sent to the editor.

John Alexander, Editor  
2429 Southern Links Dr  
Fleming Island FL 32003  
[johnalexander@att.net](mailto:johnalexander@att.net)  
904-278-3987

For more detailed,  
timely information  
see my weekly  
publication:  
**Orange Zest**

## EDITORIAL

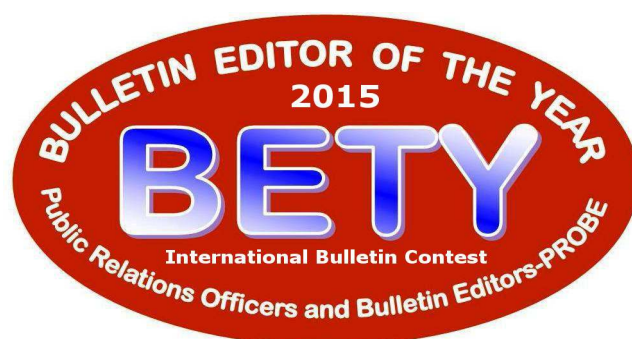
Last month we were again host chapter at Sunshine District Spring Convention and we did our duties well. Nine of us also participated in the Dick Draeger Memorial Chorus as Mic Testers for the chorus contest. Several of us even participated in the "not really brigade" with songs from Brouhaha.

We had 14 singers for Bill Pickens' celebration of life at Fleet Landing, and we performed very well.

Let's see if we can get more people interested in coming to our rehearsals. Ask anyone you know who likes to sing. Invite friends, acquaintances, and even strangers. Singing is fun. Singing well is even better. Performing in public shares that fun with lots of people. Everybody wins.

We have some positions (both board and committee) that need filling. If you can help, as a leader or a helper, please see Jason.

Each and every man, improving, just a little, each and every day, will result in huge advances for the chorus.



## HOW TO GIVE STUDENTS CRITICAL FEEDBACK WITHOUT CRUSHING THEIR CONFIDENCE

by Dr Noa Kageyama  
from [bulletproofmusician.com](http://bulletproofmusician.com)

Once upon a time, when my son was but a wee 5<sup>th</sup> grader, my wife and I sat down with him to review his homework assignment – an essay about the early explorers who discovered America. The idea was to give him feedback on how to make his next draft even better.

This might sound like a perfectly innocent thing to do – but when it comes to schoolwork, he's never much wanted to hear what Mommy and Daddy have to say. He's exceedingly receptive to feedback if it comes from a teacher, coach, or pretty much anybody else of course. Just not us.

So he err...expressed his displeasure.

It wasn't the first time something like this had happened, so after he calmed down, we asked him about his reaction. As it turns out, something about the way we give him feedback comes across like a put-down (apparently, we have "a tone"). Instead of feeling supported and nudged in a positive way (i.e. "c'mon, you got this"), the message he got was more in the vicinity of "you're not trying hard enough" or "you're not good enough."

Which I imagine would sting a bit.

This led to a bit of a quandary. Do we stop providing feedback and leave this to his teachers at school?

Or do we simply praise him for his efforts and leave it at that?

Or do we sandwich critical-ish bits of feedback between praise of mediocre work?

None of the options felt right. So I wondered...what does the research say? Is there a way to maintain high standards and provide critical feedback to others without crushing their motivation or self-confidence?

### The role of trust

Previous work in this area suggests that part of the equation is trust. As in, we are more receptive to feedback when we believe that the feedback-giver is acting in good faith. As opposed to times when we see their actions as an indication that they don't like us, don't care about us, or don't believe in us, and ultimately aren't fully invested in helping us reach our potential.

Which makes sense, because what's the point of acting on feedback if it's just code for "you're a failure" and "you don't have what it takes"? Especially if it's coming from someone who we see as being an expert, whose experience should make them a better judge of whether we can ultimately succeed in this area or not. I mean, why even try if someone like this doesn't think we have it in us?

Contrast that with feedback which sends the message: "I'm being critical because I have high standards" and "I'm holding you to these standards, even though they are challenging, because I believe that you have the potential to reach that level of excellence."

Doesn't this feel more empowering?

### A study with real students and teachers

A team of researchers (Yeager et al., 2014) set out to put this to the test. And not in the lab, but in real classrooms, with real students and their actual teachers.

As part of a 7th grade social studies curriculum module centered around heroes, students were asked to write an essay about a personal hero over the course of several weeks.

Each student's essay was then reviewed by their teacher, who provided critical feedback of their writing, just as they normally would. Feedback which was a mix of encouragement and suggestions like "Tell a story, give an example" or "This is good but needs more development" and spelling and punctuation errors.

The papers were then returned to the student with an opportunity to resubmit the paper with revisions.

Note that students did not *have* to resubmit their essay. It was totally up to them to make that decision.

### Two different messages

Forty-four of the students had been secretly selected to participate in the study, who, in addition to their teacher's feedback, received a handwritten sticky note<sup>1</sup> with one of two messages.

Half of the students received a note which read:

(Continued on page 4)

## HOW TO GIVE STUDENTS CRITICAL (continued)

(Continued from page 3)

*"I'm giving you these comments because I have very high expectations and I know that you can reach them."* (i.e. criticism + high standards + assurance of ability)

The other half received a note which read:

*"I'm giving you these comments so that you'll have feedback on your paper."* (i.e. criticism only)

### "Wise" feedback

There are some important nuances to the study that I'm omitting because they go beyond the scope of this article – and if you have an interest in the larger social issues of equality, opportunity, and bias, you may wish to dig into this a bit more by downloading the paper [here](https://www.apa.org/pubs/journals/releases/xge-a0033906.pdf) (<https://www.apa.org/pubs/journals/releases/xge-a0033906.pdf>).

But overall, about **40%** of the students who received the **generic note** resubmitted their paper.

Whereas about **80%** of the students who received the more **empowering feedback** resubmitted their paper with revisions!

### The problem with praising mediocre work

Praising a student is easy. Giving critical feedback is much tougher.

So sometimes we run the risk of overpraising mediocre performance because we so badly want our students to become confident young musicians, physicists, or swimmers, and are afraid of how they will respond to challenging critiques of their work.

However, there is research (Meyer, 1992) which suggests that offering praise for sub-par performances can sometimes backfire. How so?

Well, praising a student for their mediocre paper or performance could send the message that we don't believe they're capable of much more. And that effort isn't the issue.

Because if we did think they could do better, wouldn't we have encouraged them to try harder?

It's basically like saying "This is not especially good, but I don't think you could do much better even if you tried, so good job." Which can be a pretty discourag-

ing message to receive...

### The problem with feedback sandwiches

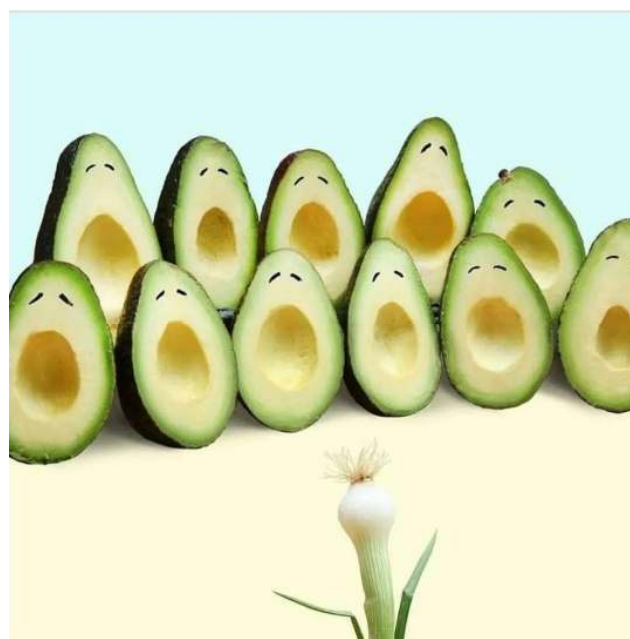
And then there are the classic "feedback sandwiches" (praise-criticism-praise). But those have their issues too (Von Bergen et al., 2014).

The tl;dr version being, the positives can a) come across as insincere, or b) make it easy to minimize or ignore the criticism.

### Takeaways

So, it's pretty cool to see that there is research which suggests that we don't have to lower our standards or be insincere in our feedback. And that we can empower and motivate our students (and perhaps also our colleagues in small ensembles or orchestras?) to dig deeper and strive for greater heights, simply by making sure our constructive feedback is accompanied by a reminder of where it is coming from.

That our intention is not to put them down and emphasize just how far they have yet to go. But that it comes from a desire to extend a hand and help them take the next step into their potential, even if they may not (yet) fully appreciate what that might be, or believe they can get there.





## THOUGHTS ON BELONGING

by Liz Garnett  
from [helpingyouharmonise.com](http://helpingyouharmonise.com)

I'm writing this post (or maybe posts, I don't know how much this will develop) not because I have answers, but because I have questions. The need to feel a sense of belonging is one of the more fundamental levels in Maslow's Hierarchy of Needs, and has received in-depth attention as to how it operates in organisations in Daniel Coyle's *The Culture Code*. (And how this plays out in choral rehearsals is the subject of my article in *Choral Directions* from a couple of years back.)

So, the general understanding of what a sense of Belonging feels like, and how it is generated, is in place. My questions arise from my own experiences and conversations with friends about their experiences. It's not a huge sample I'm working from, but it is big enough for some striking patterns to emerge; I'm confident that where I draw on my own experiences to theorise about wider things in this context that it's not just me, other people have been through very similar experiences.

There are three contrasting scenarios I'd like to consider:

1. Going to an event and feeling enriched by a strong sense of community and belonging with the other attendees.
2. Going to an event at which other people report feeling enriched by this sense of community and belonging, but feeling like an outsider. As one friend put it, 'there seems to be a glass screen between me and belonging'.
3. Feeling like an outsider at an event, until someone does something that instantaneously converts that into a sense of belonging. The person or people who do this often go on to become long-standing and trusted friends.

My questions are thus around what determines which of these three experiences one will have at an event? At any given conference, training course, interest-group meet-up or whatever, a goodly number of people will experience scenario number 1. That is, after all the fundamental reason we go to things. For sure, the subject-specific stuff matters too, but we choose to go and do our learning and interest-development in person with other people in order to enrich it with a sense of community. If it were only the content that mattered, we'd stay home with our books and apps like we do the rest of the time.

But when you experience scenario 2, it is very discombobulating. The fact that other people are all feeling connection just rubs it in that you are not. You may still get lots of good subject-specific stuff from the event, and indeed interesting conversations and friendly interactions. But somehow it feels like everyone is part of the club and you aren't. Why is that? And is there anything we can do to lessen the chance of it happening to people who come to events we organise? (This is the reason I need to understand this!).

I'm reasonably sure that the people who are feeling the love aren't aware that others are not. I say this both because when I have been in scenario 1 I haven't noticed those who weren't, and also because when I have been in scenario 2 other people I have interacted with have talked with great warmth to me of their scenario 1 experiences without realising I wasn't sharing them. And when I have been the person who made the transformation for someone in scenario 3, I didn't know until afterwards (actually, years afterwards) that they had been feeling lonely and alienated before we met.

I'm also reasonably sure that you won't find out about scenario 2 experiences through your usual feedback-gathering processes. People who feel disconnected are unlikely to trust the organisation that has left them feeling that way with an honest account of how they feel.

I'd also note that scenario 2 is not simply about loneliness in terms of lack of social contact, as many people experienced during the various lockdowns of the covid era, or as those who live alone and don't have much of a wider network do in regular times. That is damaging to one's mental/emotional health in a long-term, chronic kind of way. But the sense of alienation when you are surrounded by people who are feeling connected but you don't is much sharper and more immediate. Even when you know the community is potentially there for you as it is for others, and indeed may be repeatedly invited to go back, the reluctance to do so is strong, through a sense of self-preservation. The damage may not be as fundamental as in chronic loneliness, but it leaves emotional scars.

This is getting long enough for one post. We've outlined the problem, and I think the next step is going to be looking for common patterns in the accounts on which I'm drawing to see what, as event organisers, we can do to maximise the scenario 1 experience for our participants and minimise the chance of scenario 2. I don't know how we'll know if we succeed, but it remains important to make the effort to try.

## HOW TO BE MORE ARTICULATE

by Suzy Woltmann  
from backstage.com

If you want your voice to be not only heard but also understood, proper articulation is paramount. Articulation skills are especially important for actors and performers, who make a living off the ability to convey ideas and emotions through the power of speech. To achieve your articulation A-game, you should give yourself time to prepare what you're going to say; speak with the right speed, pauses, pitch, and volume; feel confident in your oration; and do exercises to keep your articulators in great shape.

What is articulation?

Articulation is the formation of clear, comprehensible sounds in your speech. Speaking entails a complex process of translating thoughts into verbal utterances using the speech organs: the tongue, lips, jaw, vocal cords, and palate.

How articulate you sound depends on many interworking factors, including:

- **Speed:** the rate at which you speak
- **Pitch:** how high or low your voice is
- **Resonance:** the intensity of your voice
- **Volume:** the loudness or softness of your voice
- **Tone:** the emotion behind your words

Why is articulation important?

Good articulation means stronger communication skills and the ability to convey complex ideas to listeners. Actors must be articulate, whether they're performing voiceover work or projecting onstage. As an actor, your voice is your instrument. The audience needs to be able to understand not only what you're saying, but also the emotion, intention, and subtext behind your voice.

How to improve articulation

Follow these tips to amp up your articulation abilities:

**Think about what you're going to say:** It's easier to articulate when you feel fully prepared about what you're going to say. If you're doing improv or a cold read, take a beat or two in between ideas to prepare for your next sentence. When auditioning, be sure that you're well acquainted with the material. And if you have a minor flub, don't let it throw you off—you run a higher risk of tripping up again if you fixate on a small verbal mistake.

**Record yourself:** The easiest way to pinpoint your most common articulation mistakes is to record yourself speaking in casual conversation. Play it back and really pay attention to the moments where your clarity and intentions get muddled. Are you ever speaking too fast or too slow? Do you raise and lower your pitch, or keep everything at a steady monotone? Are there any particular vowels, consonants, or phrases that you mumble or blur together?

**Open wide:** One of the most simple physical hurdles to good articulation is not opening your mouth wide enough to let sounds pass through clearly. If you struggle, try saying a sentence slowly and deliberately, exaggerating each syllable with a wide mouth. You'll notice the difference it makes in your projection and clarity.

**Adjust speed:** While rapid-fire speech may work for the characters in "The Marvelous Mrs. Maisel" (and, well, any Amy Sherman-Palladino production), speaking too quickly usually makes it difficult for your audience to follow what you're saying. Alternatively, speaking at too glacial a pace might make it seem like you don't fully know what you're talking about—think of Forrest Gump's slow-moving drawl. Generally, try to keep your speech rate within the average speaking rate of 120–150 words per minute for conversational speaking—although keep in mind that different roles require different vocal speeds. Vocal speed should also reflect the emotive quality of a performance. You'll likely want to speak quickly in impassioned scenes and slowly for more serious ones.

**Pause for effect:** Take little breaks when you speak to help establish and properly articulate your next thought. As demonstrated by great orators such as Christopher Walken and Barack Obama, a well-placed pause can also be used to great dramatic effect. Pauses can also help you eliminate filler words such as "like" and "um," which are undesirable in speech unless you're auditioning for a role as a valley girl or disenfranchised youth.

**Change up your pitch:** It's impossible to get different moods and tones across to the listener without modulating your tone. Avoid the dreaded monotone by varying your pitch as you speak.

**Remember to breathe:** It's easy to lose track of your articulation if you're running out of breath when you speak. Take time to practice breathing exercises, which should help you more simply draw breath from your diaphragm.

*(Continued on page 7)*

**HOW TO BE MORE ARTICULATE**  
(continued)

(Continued from page 6)

**Project when needed:** The volume with which you should speak is entirely situation-dependent. If you're performing onstage without a mic, you'll need to project your voice so audience members can hear you all the way in the farthest row; but if you're recording an ASMR video, you'll want to keep your volume low so as to not interrupt the frisson. Keep in mind that it's usually better to be slightly too loud than slightly too quiet.

**Confidence is key:** Great articulators exude confidence in their speech. If you're still feeling less than dubious about your articulation, technology is here to save the day. Speech apps such as Articulation Station, Conversation Therapy, Speech Trainer, Metronome Beats, and Ummo can help train you to speak up, slow down, and, like, eliminate filler words.

**Warmup and exercise:** Take time every so often to stretch and massage your jaw muscles, as tightness can lock down your speech. Also, run through simple diction and articulation exercises to improve over time.

Exercises for improving articulation  
by voice teacher Andrew Byrne

Not only is your tongue primarily responsible for the intelligibility of your text, it's also strongly associated with your feeling of belonging in the world. The part of your brain where your personality is stored is called your insula, and the movement map that controls your tongue is right next to the insula. So when you work your tongue out, you're also connecting more deeply to your sense of purpose and increasing your drive to share your talents with the world.

Go through these six moves before an audition to focus your brain and your voice:

1. **Tongue on the roof of mouth:** Some people develop an incorrect habit of keeping their tongue low in the mouth. When the tongue is at rest, it's supposed to be suctioned to the roof of your mouth, like an octopus tentacle. The tip of your tongue should be resting about a half-inch behind your upper front teeth. To find the proper position for the tip, say "Nah-nah-nah" and then rest the tip where the "n" is made. The back of the tongue should also be touching the roof of the mouth as much as possible.

2. **Yawn and swallow with tongue up:** Now that you've got the tongue up, try to complete three consecutive swallows without letting the tongue move from the roof of the mouth. Once you've done that successfully, try to yawn and lower your larynx while keeping the entire tongue (including the back) suctioned to the roof of the mouth.

3. **Hi-hat:** The hi-hat is the pair of cymbals in a drum set that meets to make a dampened "crash." Do that with your tongue now; it will sound like "ts" in the word "its." Once you've made the "ts," push the middle front part of your tongue to the roof of the mouth to "damp" the sound. If you're doing this correctly, you'll feel your abs contracting, too. Repeat as rapidly as possible for 10–15 seconds.

4. **Chipmunk:** Make a chipmunk sound by suctioning the front body of the tongue backward along the roof of the mouth. When done properly, this will sound like the disapproving "tut-tut-tut" that your grandma might have made when you were misbehaving. Repeat as rapidly as possible for 10–15 seconds.

5. **Tongue cluck:** Create a clucking sound by curling the tip of the tongue backward and flicking it down rapidly to rest briefly on the lower front teeth. It should make a sharp, clean sound that is somewhat similar to the motion for making an "l." Repeat as rapidly as possible for 10–15 seconds.

6. **Dry k's:** Finally, repeat a "k" consonant as quickly and rhythmically as possible. The goal here is not to let a lot of air escape. Most Americans have an aspirated "k" that blows a lot of air through the sound. Try to make the "k" as dry as possible, letting the airflow be very small. Repeat as rapidly as possible for 10–15 seconds.

**Star Trek fans rejoice as  
the first Tribble wins the  
Westminster Dog Show**



## THROAT LUBRICATION TIPS FOR SINGERS: 4 DOS AND 3 DON'TS

by Isabella Snow  
from spinditty.com

Let me start this by saying I'm a professional blues singer with a four-octave range. I have been gigging for 20+ years and have been recording for record labels for almost as long. I have a bit of a raspy lower register and it's extremely important that I keep my voice in good shape, or I would lose it.

Few things can screw a singer's voice—and a concert—up more quickly than singing with a dry throat or mouth. There are several reasons for this, but I'll skip most of them and just say that the main reason is that it'll force you to overcompensate. If you know your voice well, you can pull it off if you absolutely have to. If you know your voice like you're God incarnate, you can pull it off for three hours straight, in a smokey environment, without anything to drink, whilst suffering a cold—and still be able to do it all over again 16 hours later.

The latter category is cool, to a degree, but it comes with a very high price tag. You see, the only way you can know for sure how much your voice can take is to actually lose it in its entirety for a few weeks' time. Losing it for a day doesn't count, not even a little bit. You have to lose it to the point you actually start to cry, wondering if you've lost an entire octave forever.

The good news is, unless you were a complete moron about your technique, the voice usually does recover. But it's not something a professional should endeavor to experience. Just take it from me, and others like me, maintaining your vocal chords from the start is an absolute must.

There are a number of ways to do this, and I'm not talking about things like vocal exercises. Nor am I talking about not smoking, which is something anyone with a brain already knows. I'll get into the other aspects eventually, but the most basic requirement here is lubrication. And I'm going to tell you the best, and worst things that will affect this. I base this on 20+ years of professional singing, in all settings. This includes festivals of 10,000 or more people, small clubs of 50 people, poorly mic'ed settings, and well-mic'ed settings.

### 3 Worst Things to Drink Before Singing

You'll want to avoid foods and beverages that cause mucous buildup. Foods such as dairy, stimulants such as caffeine and spicy foods, soft drinks, refined sugars, chocolate, and iced drinks and alcohol (including wine and beer) should be avoided.

#### 1. Water

The biggest lie of them all, what a friggin' joke this is. Water is for hydration, nothing more. And while hydration is important, water is not going to get you through a set when your throat feels like it's on fire due to a cold or something else. In fact, there is nothing worse than water, and that's exactly why you see people drinking lots of it during gigs—it doesn't make anything slick, it only moistens for the amount of time it's in your mouth. In fact, nothing makes you more aware of a dry throat than water that's just gone down it. A good lubricant lasts. It's not something you have to repeat several times a song. And it's not something you should even need to be thinking about more than a couple of times a set.

#### 2. Tea

This one makes me laugh. People who take tea on stage, especially people who take silly crap like throat coat tea onstage, are just wasting money. Tea is no different than water (unless worse counts), and nothing in throat coat tea is any more helpful than regular water. The warm temp can help a little, but you might as well just be taking hot water up there if that's what it's doing for you. And yes, I've done the hot water thing when there was nothing else I could get my hands on. It works, if only somewhat.

#### 3. Beer

Beer is about the same as milk—do not drink this within five hours of going onstage. If you're a lush and can't face the crowd (you can probably guess from my tone I don't approve of this), take one shot of liquor, and then take pineapple juice up there with you. No beer, it makes you sound like crap, whether you know it or not.

### 4 Best Things to Drink Before Singing

Eating and drinking before a performance can either destroy your signing performance or help it. Making sure you drink the right things before singing can help your singing voice and can help you improve your performance.

#### 1. Pineapple Juice

Far and away, the best choice available. Doesn't matter if it's room temperature or a bit chilled, but nothing cold. And nothing with chunks in it, those

*(Continued on page 9)*



**THROAT LUBRICATION TIPS**  
(continued)

(Continued from page 8)

can make you cough. Pineapple juice is slick, it will instantly moisten your throat, wet your tongue—and cause you to salivate, which is the best lubrication you can find. One glass per 45-minute set, a sip or two between songs, that's all you need. Remember, you're just lubricating, not quenching thirst. Do not go overboard with pineapple juice, you will spend the next morning in the bathroom. Crazy as pineapple juice sounds, it's the best thing you can use, and I've converted every opera singer I've ever mentioned it to.

**2. Strawberry Juice**

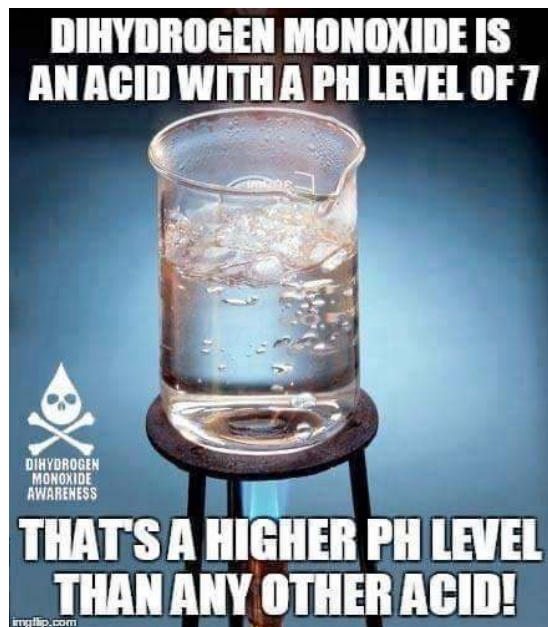
I don't go out of my way to get this one, but if I can't get my hands on pineapple juice this will do for a one-off. It can be grainy, so just sip it. It will also cause you to salivate, and it will make your mouth very slick. Again, don't overdo it.

**3. Honey**

And by this, I mean pure honey. Not honey mixed in with some silly tea. If your throat really gets it, you can carry a small squeezable tube of honey around with you and use a tiny bit as needed. Salivation is instant and that's what it's all about.

**4. Olives**

Again use real olives, not olive oil (though, I suppose that would work in a pinch). Olives are readily available in most bars, just nibble at one until your throat feels nice and wet.

**HOW TO ORGANIZE A SET AS A VOCAL WARM-UP**

by Matthew Ramsey  
from [blog.discmakers.com](http://blog.discmakers.com)

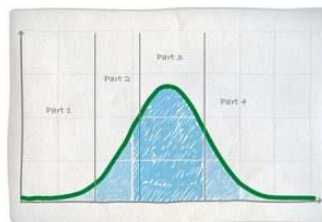
You might not always have time for a vocal warm-up before a performance, and if you're playing a three-hour gig, a warm-up might be a good way to tire yourself out. Vocal coach Matt Ramsey explains how to organize your set list to help you warm up as a vocalist.

Let's face it, as a vocalist, you don't always time for a luxurious vocal warm-up before your gig or livestream — but you still want to sound your best.

Even though I'm a vocal coach and I'll always tell you that a vocal warm-up is the most important thing you can do before a gig, I've worked with lots of singers who are in the position where they have to sing for two-, three-, or even four-hour sets. For these singers, warming up for 30 minutes to an hour before these long sets can be a really great way to tire out their voices and fatigue themselves on a long night of singing.

So, instead, they prefer to warm up into their set list.

Of course, you don't want to jump into singing really difficult songs totally cold and starting from zero — that's a recipe for vocal strain.

**Build a set list as a vocal warm-up**

There's a useful method to organizing your set list so that, 1) you're not wearing out your voice, and 2) you get a great vocal warm-up along the way.

For a helpful visual, think about the bell curve we learned all about in high school, being broken down into four parts. This is how I want you to start thinking about using your voice over the period of your set. The bell curve demonstrates how I think you should be thinking about using your voice in terms of range and also difficulty and energy over time.

**Part 1: Chest voice**

In the first part of your set, you want to start out really easy with songs that tend to stay in the lower end of your vocal range — something we call “chest voice” in

(Continued on page 10)

## HOW TO ORGANIZE A SET AS A VOCAL (continued)

(Continued from page 9)  
the singing world.

In general, you want these songs to be quite easy for you to sing. Think maybe no more than a 4 or a 5 in terms of difficulty and energy that you're expending.

But, keep in mind that everyone has their own number system, everyone has their own limits and their own difficulty levels that they're dealing with — so trust yourself and don't adjust to what you think *other* singers are capable of. You know your voice. Trust your instincts.

### Part 2: the 80/20 rule

In the second part of your set, start working with songs that have either a few high notes or have a few sections that have a couple of high notes in them, but are mostly comfortable for your singing voice. Think of the 80/20 rule here, you want to keep 80 percent of it in your comfortable range and 20 percent outside of that comfortable range.



It's OK to work with songs that have a few high notes in them, but remember, avoid songs that are just high notes.

Remember, you're still warming up your voice here, so watch your effort and your volume here.

### Part 3: Prime singing zone

In the third part of your set, your voice should be pretty warmed up. By now, you've supplied additional blood flow to the vocal cords and the vocal tissues, you've also thinned out any of the mucous secretions that have built up and that we're all just walking around with all the time.

Both of these things will tend to make singing in the higher part of your voice its easiest, which means you are in the prime singing zone right now. So in this third part of your set, start start working in your most difficult and highest-energy songs, because this is the safest time to do it.

### Part 4: Warm down

Now, after singing with so much energy, you'll probably be feeling fatigued vocally, but your adrenaline will still be peaking. Most bands put their most exciting and most emotional songs last, and unfortunately, this is when most singers have their issues. This is the point where the singer has given everything they have vocally, their voice is totally gone, and now they're having the crowd sing all of the choruses.

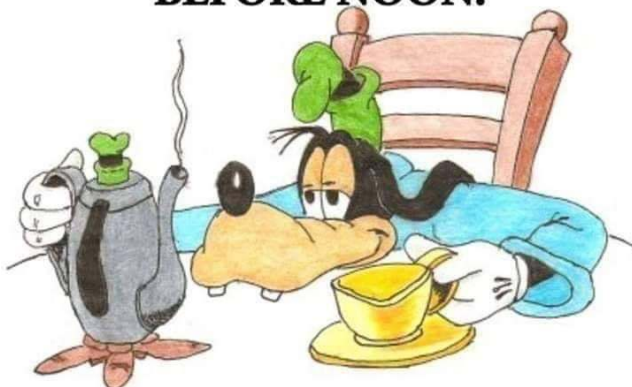
But, if you've been following my tips and my guide, you should actually be in a really good place, vocally.

So in the fourth and final part of your singing set, start playing your absolute best songs, but bring your effort level and the number of high notes you're singing and the amount of time you're spending in the more difficult parts of your voice back down to a 4 or a 5. In other words, bring it down to a place where most of it is comfortable for you.

Opt for songs that are the most emotionally exciting but not the most vocally draining. You want to find songs that are in the easy-to-middle range of difficulty.

Try this outline the next time you're putting together your vocal set list and you will be amazed at how much easier it is to sing through your performance.

**IT'S FUNNY HOW 8 GLASSES  
OF WATER A DAY SEEMS  
IMPOSSIBLE BUT 8 CUPS  
COFFEE CAN BE DONE  
BEFORE NOON.**



## HOW TO USE VOCAL FRY IN SINGING EFFECTIVELY

by James Mann  
from [becomesingers.com](http://becomesingers.com)

Vocal fry is not merely a vocal effect that a singer produces in their singing performance. In fact, it's one of the singing techniques that a singer can use to improve the voice culture and feel of the song.

### What Is Vocal Fry In Singing?

Vocal fry is a technique of voice projection using the lowest register of tone that will produce more deep, breathy and creaky sound while you speak or sing.

Let's take a look at the mechanism behind it; your vocal cords will be closed and opened automatically at varying speed when you speak to create vibrations when air passed through the vocal cords. And this process is also called "vocal cord closure."

When you apply vocal fry in your voice, the vibration frequency and the vocal cord closure is so slow to the extent that the "**fry**" or vibrating creaky voice projected can be clearly noticeable.

Vocal fry register singing, which is also referred to as pulse phonation, creak, pulse register, glottal fry, laryngealization, strohbass, glottal scrape or glottal rattle. It happens to be the lowest vocal register, and it is produced by a slack glottal closure that allows air to flow through with a rattling or popping sound which has a low frequency.

The average basic frequency of the vibration through the vocal fry register is approximately 36.4 Hertz. On the other hand, the lowest area of this register could stretch in certain instances to about 20 to 50 pulses in a second. This is approximately 2 octaves lower than the bottom area of the nominal voice or modal voice register. Just like any particular vocal register, vocal fry register singing has a distinct pattern of vibration for the vocal folds as well as some pitches with a particular sound that is unique from other voice registers.

### Vocal Fry Examples



Test Your Voice To Learn How The Vocal Fry Works  
[https://youtu.be/0raVR9T\\_LLw](https://youtu.be/0raVR9T_LLw)

It is crucial to know exactly how the vocal cords work when you use vocal fry technique in singing.

The vocal fry register singing technique is the preliminary vibration of vocal cords. When you send a little air to the vocal cords, they start to pulsate gently. If the air pressure is increased, you are able to get an entire tone easily.

Therefore it is evident that not much air is required to execute vocal fry register singing.

Vocal fry happens to be the initial sound that you emit the moment you get up. You're right, the one that goes "**AHHHH!**".

Say "**Ahhhhh**" using the least amount of air, and by little I mean the least. You are will hardly hear a sound at all. However, the sound that will come out.

### Should You Use Vocal Fry?

Should you use vocal fry while singing? Well, it depends on what is voice culture and singing style you wanted to present in the songs.

The adequate amount of vocal fry is sufficient for most songs. However, you can apply vocal fry to a certain degree throughout the song if you want to add more thickness and boldness emotion to the song.

**Word of Cautions:** Please do not overuse the vocal fry in the whole song. Your performance will sound crappy and unnatural if you over-do it. Just don't make it your major/default singing technique by overusing it. It's better to merely assume it as an additional technique you could use in your singing performance when necessary.

### Benefits Of Using Vocal Fry In Your Singing

(Continued on page 12)



## HOW TO USE VOCAL FRY IN SINGING (continued)

*(Continued from page 11)*

It is quite simple for you to comprehend what the vocal fry happens to be and its sound. It is important for:

1. Adding some style to your singing
2. Add a forceful 'Buzz' voice texture to your singing voice. This is a great effect, especially for rock music.
3. Vocal fry can be used to emit a terrifying scream if you prefer. This is not harmful to your voice when this technique is used.
4. You can extend your vocal range indirectly up to 3 octaves if you use it correctly.
5. Add more thickness and intensity to your singing voice.
6. Help you to hit the difficult higher notes with ease by leveraging the vocal fry voice.

### How To Use Vocal Fry Register In Singing

- 1) Reaching the Modal Register of Bass
- 2)

This fry register is commonly used by singers although it does not seem that apparent on the surface of things. On the bass section of a gospel quartet, it is rather common to hear it.

The primary use of this singing technique is to get low-frequency pitches that cannot be achieved by a singer within a modal register. Though the physical emission of a vocal fry register could be stretched until a modal register, many vocal pedagogues dissuade this practice because it is likely to cause injury to vocal cords. Many vocal coaches deter singers from making use of vocal fry registers on a regular basis because it is probable to make a singer to damage certain upper notes within a modal register. In some cases, they have discovered that using vocal fry in a therapeutic manner is helpful for those that may not be able to produce the lower notes easily. Extreme tension within the laryngeal muscles as well as the support system could lead to excessive breath pressure, and this is the main hindrance to vocal fry register singing.

- 2) Use Vocal Fry to Hit Lower Notes

Vocal fry is one of the best techniques for you to sing the lower notes if you have serious problems in

hitting the lower notes while singing. Some singers might crack their voice when reaching the lower notes, using the vocal fry register correctly will enable you to sing the lower notes more smoothly in a progressive manner.

It's beneficial for male singer especially the opera bass singer to sing very low notes clearly and powerfully.

- 3) Use Vocal Fry To Hit Higher Notes

You can use vocal fry as a bridge to connect your chest voice with the head voice. So, you will be able to sing in the higher pitches without too much air pressure on your vocal cords. In this state, you will be able to extend your vocal range with more control over your air pressure on the vocal cords. It will enable you to increase your vocal range up to 3 octaves if been applied correctly.

- 4) Enrich Your Singing Tone, Voice Culture and Singing Style

For many voice coaches, vocal fry is one of the best singing techniques that you can easily apply to your singing to further improve the substance of the song. Sometimes, I found that it is very soulless and lack of emotion if a song is presented in a clean, clear tone, and flatly style. In fact, it's too clean, plain and boring! Nothing special in that song at all.

Adding some vocal fry to the song will eventually transform the feel, style, and uniqueness of the whole song. And this could be a powerful weapon a singer can employ to differentiate himself/herself from the crowd of those general singers (Tom, Dick, or Harry) by creating his/her unique singing style and voice culture with the vocal fry.

- 4) Use Vocal Fry as Vocal Warm Up Exercise

Despite being considered as a harmful practice to use vocal fry intensively in singing. Many vocal coaches have agreed that the vocal fry could be one of the best vocal warm-up exercises to wake up and kit start your vocal powerhouse just right before any long singing performance. Vocal fry warm-up exercise help to connect your chest voice and head voice more smoothly.

With this light vocal cord closure exercise, you will find that you will have a more supported voice and more substance voice.

### Singers With Deep Vocal Fry Voice

*(Continued on page 13)*



## HOW TO USE VOCAL FRY IN SINGING (continued)

(Continued from page 12)

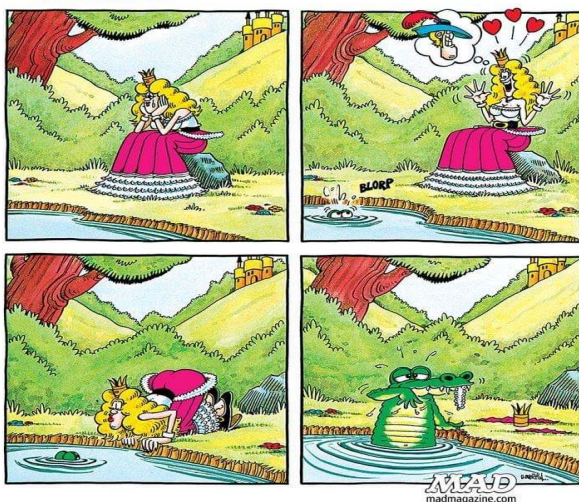
Britney Spears, Kesha, and Katy Perry are some of the popular singers who are very well-known for their vocal fry singing voice. Among them, Britney Spears has been recognized as a heavy user of this kind of cracking vocal fry voice while singing.

### Vocal Care Tips For Vocal Fry Singer

- Drink lots of water to rehydrate your vocal cords to avoid vocal cord's dryness and tension
- Don't overuse it.
- Limit your caffeine, alcohol and carbonation intakes.
- Avoid smoking
- Remember to Warm up your vocal before heavy use of vocal fry.
- Don't push your vocal fry voice too much.
- Avoid throat clearing. Just drink a glass of warm water if you ever felt dryness in your throat.

### Conclusion

Vocal fry can be considered as the icing on the cake to improve your singing performance further. However, you should not abuse or overuse this singing technique. Excessive vocal fry will eventually lead to the vocal cords exhaustion and fatigue. And this condition will result in permanent damage to your vocal cords.



## 3 COMMON PRACTICE PITFALLS

by Nicola Milan  
from singerssecret.com

Practice is where you will spend at least 90% of your time as a singer. More, when you're just starting out. So if you want to improve FAST, the best way is my optimizing your practice time.

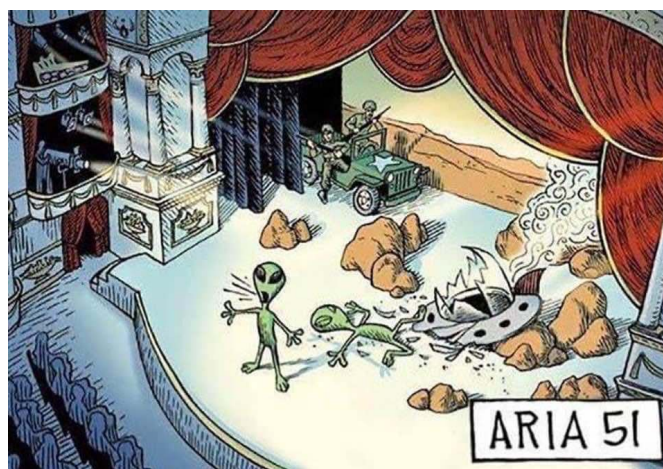
The problem is, that many new singers never get taught how to practice properly. (If you want a full practice routine watch this vid next <https://singerssecret.com/see-inside-my-singing-practice-routine/>). So today I will take you through three common practice pitfalls that many new singers fall into. I'll explain what they are and how you can work around them to ensure you make the most of your practice sessions and improve quickly.



<https://youtu.be/28-ullrIPJM>

Here are the 3 practice pitfalls to avoid:

1. Singing along with the artist without using a backing track to hear how you really sound.
2. Not working on things you're **not** good at.
3. Starting from the beginning of the song again every time you make a mistake.



## MASSAGE FOR SINGERS

by Neela Kohli  
from thebalancedsinger.com

Who doesn't love a massage? It's a nice thing to do for ourselves every once in a while, but have you ever thought about how it can be a real part of caring for the health of your voice?

After years of working with singers, I'm convinced that massages can truly benefit our instrument!

Maybe you've had times when you're working really hard with your vocal coach to change some habits, but you're just feeling stuck. You're doing everything you need to do mentally, but perhaps you need to consider that you might be fighting some habitual muscular tension that needs to be worked out.

Well guess what? Massage can help you level up your singing when you feel like you just can't quite make the changes through other methods.

There is a lot that a massage therapist can do to help you sing better! You can even find massage therapists who are proficient in jaw work to really target your instrument, but even without that, the benefits of massage in other areas can still help you sing your best:

### Abdominal massage

Powerful singing starts with good breathing. For full belly breaths, your core needs to be soft. And "soft" doesn't mean lack of strength, but rather the ability to relax the abdominal wall so it can fully expand. Abdominal massage can help tremendously to relieve held tension.

### Chest massage

Tension in your pectorals can contribute to rounded shoulders, pin down your front neck muscles, and consequently restrict movement of your larynx. Improving your posture will help you get those full, supportive breaths. And this is important: if your upper back/shoulders bother you regularly, you NEED chest opening work. Our upper backs can essentially become the "sore loser" in the battle for balance against the chest.

### Neck massage

The front of the neck is where your voice box lives. Requesting focus from your therapist on anterior neck work can bring more ease of movement, making it easier to get to those hard-to-reach places in your range.

### Jaw massage

Your mouth is your resonating chamber, so the more open it is, the fuller your sound can be. Most massage therapists are comfortable doing face and scalp work, so don't skip asking for this! Gloved intraoral (inside the mouth) work and facial massage can effectively open up this chamber by releasing the many muscles of the face and tongue from different angles. Given the delicate nature of the face, intraoral massage should only be done by someone familiar with the location of neurovascular bundles and lymph nodes, as well as the muscles of the face.

### Scalp massage

The largest muscle affecting your jaw movement, temporalis, lives just above your ears and is about the size of your palm. Getting release in this muscle is key for making sure your jaw moves freely.

### Full body massage

While focusing on the parts of the body that are directly involved in sound production is very useful, it's important to note that addressing the body as a whole has great benefits. Perhaps you've had moments where you wanted to fully drop into the moment of vocal expression, but that nagging pain in your back or the tight muscles in your legs made it challenging to do so. Full body massages are super helpful for your emotional state. They can make you feel put back together, ready to perform with a sense of ease throughout your entire body.



## FREE YOUR VOICE

by John Newell, Lead, *Realtime*  
from Let It Out ©2013 Used by permission

Tongue Strategies and Exercises (continued)

- Your jaw should be like a bed for your tongue. Whenever your jaw opens and drops, your tongue should lie comfortably and naturally on its bed. As I teach many singers, my initial concern is removing unhealthy and unnecessary habits. I help them re-discover the natural voice. Often this means thinking less about space at the rear of the mouth and more about space between the teeth while maintaining a natural, loose tongue position. (Refer to sections about dropping the jaw hinges open or resting the chin on an imaginary shelf.)
- Does your tongue retract and bunch up toward the rear of your mouth? If so, seek some coaching. You are accustomed to using far too much muscle power in your tongue movements. It is affecting the position and alignment of your entire vocal set up and is affecting every sound you make. Correcting this habit can be a challenge. At every opportunity, let the tip of your tongue rest naturally against your front lower teeth, or on top of them if that is more natural/comfortable.
- When warming up, let the tip of your tongue sit on top of your front lower teeth for every vowel sound. This is an excellent exercise for minimizing tongue tension. When your tongue is behind your teeth, it is possible to flatten it with powerful muscular action, like with a tongue depressor. Try it. But when it is on top of your front lower teeth, your ability to muscle it down is reduced. It is easy to develop the habit of flattening the tongue too much and of retracting it inside the mouth. (Note: When my jaw falls open, the comfortable default position for my tongue to rest is on top of the teeth. I often do it when performing, also. You may be the same or you may not. Do what is natural and comfortable.)
- Place an upright finger under your chin and find the soft tissue between the bone of your chin and your Adam's Apple. See photograph below. Now swallow. You should feel a muscular action push your finger downward. That is the digastric muscle. With the finger there, retract or flatten your tongue. You should feel a similar press downwards on your finger. When you make vocal sound, aim for that muscle to stay soft and pliable. If it tenses and pushes your finger down, you have activated your tongue muscles. Your tongue does not need to work so hard. You may have to sing often with your finger there in a bid to be consistent, but the less work that muscle does, the better.

(to be continued next month)

## FREE SINGING TIPS

by Yvonne DeBandi  
from a2z-singing-tips.com

I = Increase your breathing capacity and control by doing breathing exercises every day. Be sure to avoid patterned breathing. Singers must negotiate phrase lengths of all different sizes, so it is important to be versatile.

## FREE SINGING TIPS

by Nicole LeGault  
from a2z-singing-tips.com

I is for Imagery. When you are describing through song an event, an emotion, an experience, your surroundings, specific people, etc... you must have a clear vision in your mind's eye of the images you are describing. If you neglect to do this, the words will seem to have no meaning.

## FREE SINGING TIPS

by Mick Walsh  
from a2z-singing-tips.com

I. Imagination is the singers greatest asset. Use it wisely. Eliminate all negative thoughts and think positive. If you imagine that you can do something then you almost certainly can. The opposite also applies. If you are having trouble with a song try imagining you are the singer who sings it. Unlike guitar players or other musicians (and yes, singers are musicians) we do not have fret boards, keys or buttons to press so we must develop our imagination to hit the right notes, in the right key, at the right time.

## FREE SINGING TIPS

by Teri Danz  
from a2z-singing-tips.com

I= Initiate -- Look for opportunities to sing. They are out there. Be like a tiger, watch for opportunities and do the work to be able to take them.





## QUARTET CORNER

Our quartets are regrouping.

What is YOUR quartet doing? Don't have one? Find three other guys and start one! Can't find a match? Drop me a line and I'll run a list of guys looking to quartet up here in the bulletin. It's one of those really fun things that you don't fully understand until you've done it.

It's never too early to be thinking about Singing Valentines. Quartets are always needed, officially formed or pickup. It's only a few easy songs. Learning more than one voice part to these songs can help make you easier to fit into a quartet.



## CHAPTER QUARTETS



*No Name Yet*

*? tenor*

*Mark Roblez lead*

*Jason Dearing bari*

*John Alexander bass*

**amazon**smile

**You shop. Amazon gives.**

Amazon has dropped the Smile program, where they would take a percentage of our purchase prices and donate that to our selection from worthy non-profits (like us, the Big O). Their new plan is to only donate to those entities that THEY deem worthy.

**FlipGive**

Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop at any of the more than 400 merchants or like to purchase eGift Cards, FlipGive will give us back from 1% to 20%, depending on the merchant.

To sign up, visit  
<https://www.flipgive.com/f/570688>  
 and start shopping.

Thanks in advance!!

# ***Big Orange Chorus***



## REHEARSAL SCHEDULE

Thu	06 Apr	Shepherd of the Woods
Thu	13 Apr	Shepherd of the Woods
Thu	20 Apr	Shepherd of the Woods
Thu	27 Apr	Shepherd of the Woods
Thu	04 May	Shepherd of the Woods
Thu	11 May	Shepherd of the Woods
Thu	18 May	Shepherd of the Woods
Thu	25 May	Shepherd of the Woods

## BIRTHDAYS

Jason Dearing 20 April

## PERFORMANCE SCHEDULE

Thu 06 Apr Tenor/Bass gig JU

...more to come



## RECENT GUESTS

Roger Erestaine	Ron Blewett
Jon Greene	Jim Harper
G Lane	Brandon Edwards
Joe McLean	Adom Panshukian
Michael Reynolds	Kyle Batchelder
David Brown	Thomas Barhacs
Pat McCormack	David Brown
Richard Breault	Justin McGhie
Emily Dearing	Sean Henderson
Doug Owens	Chris Redman
Steve Moody	Jeff Fullmer
Doug Schultz	Ryan Himes
Ron Geno	Mike Ryan
Dale Patricu	Gary Weddel
Stephen Gramza	Curt Shepherd
Conner Barber	Craig Dopp
Julian Bryson	Bob Lemons
Jim Hughes	Chris Loken

# WELCOME

## NEWEST MEMBERS

Les Mower	April
Ray Parzik	August
Ed Fitzgerald	September
Dale Martin	March

I'll talk to anyone about anything,  
but sooner or later I'll tell him I sing.  
I'll invite him to visit on Thursday night  
and if he likes what he hears, he just  
might become a member and maybe  
he'll bring another good man  
who likes to sing.

## 2023 DIRECTING TEAM



Jay Giallombardo  
Guest  
Director



Daniel Pesante  
Interim  
Director

## 2023 OTHER CHAPTER LEADERS



David Walker  
Uniform  
Manager



Les Mower  
Chorus  
Manager



John Alexander  
Bulletin  
Editor



Frank Nosalek  
Webmaster &  
Technology

PHOTO  
NOT  
AVAILABLE

vacant  
Show  
Chairman

### EDITOR'S NOTE

Article and column submissions are solicited.  
Help make this a better bulletin. Send me stuff!  
The deadline for May is 24 April.  
Items without a byline are from the Editor.

*The Orange Spiel*  
John Alexander, Editor  
2429 Southern Links Dr  
Fleming Island FL 32003

Back issues are available online at:  
[www.bigorangechorus.com/newsarchive.htm](http://www.bigorangechorus.com/newsarchive.htm)  
More specific and timely performance information  
is in my weekly sheet, *Orange Zest*.

**Print off two copies  
of this newsletter  
to share – one with  
your family and  
one with someone  
you are bringing to  
a chapter meeting.  
Let them know they  
belong here!**

## 2023 BOARD OF DIRECTORS



Jaon Dearing  
Chapter  
President



John Alexander  
VP Music &  
Performance



Mike Sobolewski  
Chapter  
Secretary



Tom Frutchey  
Chapter  
Treasurer



Ed Fitzgerald  
VP Membership &  
Chapter Development



Frank Nosalek  
VP Marketing &  
Public Relations



Terry Ezell  
Immediate  
Past President

## 2023 MUSIC TEAM



David Walker  
Tenor  
Sec Ldr



Mark Roblez  
Lead  
Sec Ldr



Jason Dearing  
Bari  
Sec Ldr



John Alexander  
Bass  
Sec Ldr



John Alexander  
VP Music &  
Performance



Jay Giallombardo  
Guest  
Director



Daniel Pesante  
Interim  
Director



Mike Sobolewski  
Presentation  
Coordinator

**IMAGINE 80 MEN ON THE RISERS  
BE A SINGER-BRINGER**



John Alexander, Editor  
2429 Southern Links Dr  
Orange Park FL 32003



«FirstName» «LastName»  
«Address1»  
«City» «State» «PostalCode»